

# Memorandum

LIBRARY OF CONGRESS

DATE: 14 January 2002

TO : Music Cataloging Decisions recipients

FROM : Richard H. Hunter  
MSR I/SMCD

SUBJECT : MCDs being distributed

This package contains six revised MCDs, three new MCDs, and one cancelled MCD. In MCD 6.7B19 three typos in examples have been corrected. In MCD 26.4B1 an example has been corrected because of a change of heading in the LC database. The removal, with Amendments 2001, of the definition of "Musical work" from the Glossary of AACR 2 to a footnote in Chapter 25 has resulted in the deletion of the corresponding section in MCD Appendix D and the creation of MCD 25.25A Footnote 9; the consequent renumbering of footnotes in Chapter 25 has necessitated the replacement of MCD 25.27A1 Footnote 9 with MCD 25.27A1 Footnote 10. In MCD 25.35C the reference at the beginning has been updated and the section "Alternate instruments" has been rearranged to show more clearly that the "provided" clause applies to both situations.

The remaining MCDs in this package present more substantive changes; all have been agreed upon by the Music Cataloging Advisory Group. MCD 25.30B3 is issued to state a policy published long ago but never officially documented. MCD 5.7B18 and 6.7B18 have been revised to make the instructions for music and sound recordings clearer and more nearly parallel.

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**5.7B18. CONTENTS**

Transcribe titles in a contents note from the source in the item being cataloged that provides the best identification. Use judgment in deciding what additional information to transcribe, taking into account the type of music and the length, complexity, and readability of the resulting note.

Thematic index numbers may be added to the titles of individual musical compositions contained in an item if they are necessary to identify the compositions named.

505 0# \$a Larghetto -- Niech ~~O~~yje i wzrasta = Long live and grow -- Relief I -- Relief II -- Relief VI -- Impresje jesienne = Autumn impressions.

505 0# \$a Eight variations on a theme by Count Waldstein ; Sonata in D major, op. 6 ; Three marches, op. 45 / Ludwig van Beethoven -- Prelude to "The afternoon of a faun" / Claude Debussy ; transcribed by Maurice Ravel -- Six legends : from op. 59 / Antonín Dvořák ...

505 1# \$a v. 1. Chants for the Trinity. Father and Son -- v. 2. Chants for the Blessed Virgin Mary. Mother and Son -- v. 3. Chants for the Trinity. Holy Spirit -- v. 4. Chants for the celestial hierarchy -- v. 5. Chants for patron saints ...

If two or more titles with statements of responsibility are being transcribed for one part of a multipart item, apply the punctuation conventions from 1.1G3 so that titles by the same person, body, etc., are separated by a space-semi-colon-space and titles by different persons, bodies, etc., are separated by a period-space. If no statements of responsibility are being transcribed, separate the titles with a space-semi-colon-space in all cases.

505 1# \$a -- v. 2. Mater Jerusalem ; O flos convallium ; Dum esset rex / édition de Nathalie Berton -- v. 3. Benedic anima mea ; Benedictus ; Cantemus Domino / édition de Laurence Decobert ...

505 0# \$a v. 1. Medea's meditation and dance of vengeance / Samuel Barber. The young person's guide to the orchestra / Benjamin Britten. Hoe-down : from Rodeo / Aaron Copland ...

505 0# \$a v. 1. Cam ye o'er frae France? ; MacPherson's farewell ; Lang a-growing ; Ye Jacobites by name ; Plooman laddies -- v. 2. I aince lo'ed a lass ; The road to the Isles ; Scotland the brave ; Hey the dusty miller

; Green grow the rashes O -- v. 3. The four Maries ;  
Drumdelgie ; Ye banks and braes ; Loch Lomond ; The  
bonnie hoose o' Airlie ...

In a bibliographic record for an item containing a single musical work or excerpts from a single musical work, list the titles of the movements or other component parts of the work if they provide useful information.

245 10 \$a McAllen suite : \$b for string orchestra ...  
505 0# \$a Border crossing -- Night in Mexico -- The Rio Grande  
-- Street dance.

100 1# \$a Hellendaal, Pieter, \$d 1721-1799.  
240 10 \$a Solos, \$m violoncello, continuo, \$n op. 5. \$k  
Selections  
245 00 \$a Six solos for the violoncello with a thorough bass  
...  
505 0# \$a Sonata prima -- Sonata II -- Sonata V -- Sonata VI  
-- Sonata VII -- Sonata VIII.

If some or all parts are comprised of smaller parts, list the smaller parts as well if they provide useful information.

100 1# \$a Mozart, Wolfgang Amadeus, \$d 1756-1791.  
240 10 \$a Nozze di Figaro. \$k Selections; \$o arr.  
245 13 \$a Le nozze di Figaro ...  
505 0# \$a Overture -- Act I. Cinque, dieci ; Se a caso madama  
; Se vuol ballare ; Non più andrai -- Act II. Porgi amor  
...

For special provisions for contents notes in collected-set records for collected works of composers (Gesamtausgaben) see MCD 21.30L.

**6.7B18. CONTENTS**

Transcribe titles in a contents note from the source in the item being cataloged that provides the best identification. Use judgment in deciding what additional information to transcribe, taking into account the type of music and the length, complexity, and readability of the resulting note.

If the musical compositions in an item are all in the same musical form, and that form is named in the title proper of the item, do not repeat the form in the contents note (cf. 5.7B18).

Opus numbers or thematic index numbers may be added to the titles of individual musical compositions contained in an item if they are necessary to identify the compositions named (cf. 5.7B18, MCD 5.7B18).

505 0# \$a Me and my rhythm guitar ; Waiting for you (Johnny Powers) -- Huh huh oh yeah (Tracy Pendarvis) -- Love love memory (Mack Self) -- Dear John ; I'm movin' on/Golden rocket (Warren Smith) -- Mystery train (Vernon Taylor) -- Eight wheel (Edwin Bruce) -- Your lovin' man ; This kind of love (Vernon Taylor) ...

505 0# \$a 1. BBC sound effects -- 2. Exterior atmospheres -- 3. Household -- 4. Interior backgrounds -- 5. Transport -- 6. Animals and birds -- 7. Human crowds, children, and footsteps -- 8. Comedy, fantasy, and humor ...

If two or more titles with statements of responsibility are being transcribed for one part of a multipart item, apply the punctuation conventions from 1.1G3 so that titles by the same person, body, etc., are separated by a space-semicolon-space and titles by different persons, bodies, etc., are separated by a period-space. If no statements of responsibility are being transcribed, separate the titles with a space-semicolon-space in all cases.

505 1# \$a -- v. 2. O Lord, look down from heaven / Jonathan Battishill. How beautiful upon the mountains : from Awake, awake, put on thy strength, O Zion / John Stainer. Justorum animae : from Three motets, op. 38 / Charles Stanford. And I saw a new heaven / Edgar Bainton. As truly as God is our father / William Mathias. O Lorde, the maker of al thing / John Joubert. Save us, O Lord / Edward Bairstow. O Saviour of the world / Frederick Gore Ouseley. Viri Galilaei / Patrick Gowers. Lord, what is man? / Robin Holloway. Lo, the full, final sacrifice of Zion / Gerald Finzi --

505 1# \$a v. 3. O how glorious / Basil Harwood. The Lord is my shepherd / Sir Charles Villiers Stanford. Hymn to the Mother of God / John Tavener. Expectans expectavi /

Charles Wood. Faire is the heaven / Sir William Harris.  
Come, Holy Ghost, our souls inspire / Thomas Attwood. In  
exitu Israel / Samuel Wesley. At the round earth's  
imagined corners / Robert Saxton. Set me as a seal upon  
thine heart / William Walton. Turn back, O man / Gustav  
Holst. There is an old belief / Sir C. Hubert Parry. Give  
unto the Lord : Psalm 29 / Sir Edward Elgar

505 1# \$a v. 1. At a Georgia camp meeting / K. Mills (Edison  
Band). Trombone sneeze : a humoresque cake-walk / A.  
Pryor (Sousa's Band). Silence and fun : a ragtime oddity  
/ Mullen (Sousa's Band). The Brooklin : cake-walk /  
Thurban (Orch. Pathé-Frères). Red onion rag / A. Holzmann  
(Roy Spangler) ...

505 1# \$a -- v. 2. Forgotten melodies : op. 38, no. 2-8 ; Fairy  
tales : op. 51, no. 2-6 ; Sonata triad : op. 11 -- v. 3.  
Eight mood pictures : op. 1 ; Etude "of medium  
difficulty" ; Three improvisations, op. 2 ; ...

In a bibliographic record for an item containing a single musical work or excerpts from a single musical work, use judgment in deciding whether to list the movements or other component parts of the work, as instructed in MCD 5.7B18.

For the forms of durations recorded in a formal contents note, see MCD 6.7B10.

505 0# \$a vol. 1. Concerto no. 1 para piano e orquestra em mi  
menor, op. 11 (1830) (43:00) -- vol. 2. Concerto no. 2  
para piano e orquestra em fá menor, op. 21 (33:00) ;  
Grande fantasia sobre temas populares poloneses : op. 13  
(15:12) -- ...

For multipart items, when the number of discographic units (often called "volumes" by publishers) differs from the number of physical units (e.g., discs) or containers, include when necessary the number of physical units or containers in the contents note.

505 0# \$a 1. Vom 6. Sonntag bis zum 17. Sonntag nach Trinitatis  
(6 discs) -- 2. Vom 18. bis zum 27. Sonntag nach  
Trinitatis (6 discs) ...

See also MCD 6.5B1.

**6.7B19. PUBLISHER'S NUMBERS**

When a publisher's number appears in variant forms on a sound recording, its container, accompanying material, etc., transcribe only the form on the recording itself (e.g., the labels of a disc).

*On disc:* S-37337

*On container:* DS 37337

028 02 \$a S-37337 ...

When an item consists of two or more individual units (e.g., discs), do not transcribe numbers which represent in a truncated form the numbers of the individual units.

*On discs:* LPX 18124

LPX 18125

LPX 18126

LPX 18127

LPX 18128

*On container:* LPX 18124-28

500 ## \$a Hungaroton: LPX 18124--LPX 18128.

*On discs:* HMC 1235

HMC 1236

HMC 1237

*On container:* HMC 1235.37

500 ## \$a Harmonia Mundi France: HMC 1235--HMC 1237.

When two or more distinct publisher's numbers appear on a sound recording, its container, accompanying material, etc., transcribe each in a separate note. Follow each number other than the first by an indication of its location, if appropriate.

500 ## \$a Pape: FSM 43721.

500 ## \$a Pape: POPR 790051 (on container).

If, however, each unit (e.g., disc) in a set bears an individual number but the item also bears a number applying to the set as a whole, follow the instructions in LCRI 6.7B19.

Apply the above principles also when a disc (or discs) bears only matrix numbers but a different or variant number appears on the container.

Music Cataloging Decisions

AA2

6.7B19

(2)

(rev. December 2001)

*Matrix numbers on disc:* S10-17429

S10-17430

*On container:* S10 17429 008 [*a “set” number*]

500 ## \$a Melodii**h**: S10 17429 008 (S10-17429 (matrix)--S10-  
17430 (matrix)).

*Matrix numbers on disc:* S10-06513

S10-06514

*On container:* S10-06513-14 [*a truncation of the matrix numbers*]

500 ## \$a Melodii**h**: S10-06513 (matrix)--S10-06514 (matrix).



**25.25A, Footnote 9 MUSICAL WORK** (Cf. MCD 25.35C, “Revisions by the Original Composer”)

If a composer changes the title and/or assigns a new opus number for his revised, transcribed, recomposed, reordered, altered, arranged, or adapted version of an earlier work, treat this new version as another work, not as a part of, or as an arrangement of, the earlier work.

```
100 1# $a Stravinsky, Igor, $d 1882-1971.
245 14 $a Les cinq doigts : $b 8 pièces très faciles sur 5
      notes, pour piano ...

100 1# $a Stravinsky, Igor, $d 1882-1971.
240 10 $a Instrumental miniatures
245 14 $a Eight instrumental miniatures ...
      (Recomposed in 1962 for 15 winds and strings)

100 1# $a Prokofiev, Sergey, $d 1891-1953.
240 10 $a Romeo i Dzhulietta (Ballet)
245 10 $a Romeo and Juliet : $b complete ballet, op. 64 ...

100 1# $a Prokofiev, Sergey, $d 1891-1953.
240 10 $a Romeo i Dzhulietta (Piano work)
245 10 $a Romeo i Dzhulietta : $b desinats pias dliu fortepiano,
      op. 75 ...
```

If the new version's title has not been changed and identifying elements (such as opus number) unique to the new version are lacking, yet the revision and/or addition of new material by the composer is extensive, treat the new version as another work.

```
100 1# $a Hindemith, Paul, $d 1895-1963.
240 10 $a Marienleben, $m soprano, piano $n (1923)
245 14 $a Das Marienleben : $b (original version) ...
      (Fifteen songs)

100 1# $a Hindemith, Paul, $d 1895-1963. $t Marienleben, $m
      soprano, piano $n (1923); $o arr.
400 1# $a Hindemith, Paul, $d 1895-1963. $t Marienleben, $m
      soprano, orchestra $n (1939)
      (Arrangements of four songs)

100 1# $a Hindemith, Paul, $d 1895-1963.
240 10 $a Marienleben, $m soprano, piano $n (1948)
245 14 $a Das Marienleben ...
      (“Neue Fassung (1948) der Original-Ausgabe, Opus 27 (1922–1923)”)
```

100 1# \$a Hindemith, Paul, \$d 1895-1963.  
 240 10 \$a Marienleben, \$m soprano, orchestra \$n (1959)  
 245 14 \$a Das Marienleben : \$b op. 27 ...  
*(Orchestrations of four songs from the 1923 version and two from the 1948 version)*

If the revised version or edition of a composer's work retains the same title and opus number as the original version, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, use the same uniform title for the original and revised versions.

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.  
 240 10 \$a Stücke, \$m orchestra, \$n op. 16  
 245 00 \$a Fünf Orchesterstücke, op. 16 : \$b Originalfassung ...

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.  
 240 10 \$a Stücke, \$m orchestra, \$n op. 16  
 245 00 \$a Five pieces for orchestra, op. 16 : \$b new version =  
 Fünf Orchesterstücke ...  
*("Revised edition, reduced for normal-sized orchestra by the composer")*

100 1# \$a Stravinsky, Igor, \$d 1882-1971.  
 245 10 \$a Petrushka : \$b complete original 1911 version ...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.  
 240 10 \$a Petrushka  
 245 10 \$a Petrouchka : \$b burleske in four scenes (revised 1947 version) ...

(This replaces the section titled "Musical Work" in MCD Appendix D (rev. December 1996)).

**Cancel: covered by MCD 25.27A1,  
Footnote 10 (December 2001)**

25.27A1, Footnote 9  
(rev. June 1994)

**25.27A1, Footnote 9.** When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

100 1# \$a Carlid, Göte.  
245 1# \$a Mässa : \$a för stråkar ...  
*not*

100 1# \$a Carlid, Göte.  
240 10 \$a Mass, \$m string orchestra  
245 00 \$a Mässa för stråkar ...

100 1# \$a Poulenc, Francis, \$d 1899-1963.  
245 10 \$a Aubade : \$b concerto chorégraphique pour piano et 18  
instruments ...  
*not*

100 1# \$a Poulenc, Francis, \$d 1899-1963.  
240 10 \$a Aubade, \$m piano, instrumental ensemble  
245 00 \$a Aubade pour piano et 18 instruments : \$b concerto  
chorégraphique ...

100 1# \$a Ravel, Maurice, \$d 1875-1937.  
245 13 \$a La valse : \$b poème chorégraphique ...  
*not*

100 1# \$a Ravel, Maurice, \$d 1875-1937.  
240 10 \$a Waltzes, \$m orchestra  
245 03 \$a La valse : \$b poème chorégraphique ...

100 1# \$a Sculthorpe, Peter, \$d 1929-  
245 10 \$a Requiem : \$b for cello alone ...  
*not*

100 1# \$a Sculthorpe, Peter, \$d 1929-  
240 10 \$a Requiem, \$m violoncello  
245 00 \$a Requiem for cello alone ...

100 1# \$a Sims, Ezra, \$d 1928-  
245 10 \$a String quartet #2 (1962) ...  
*not*

100 1# \$a Sims, Ezra, \$d 1928-  
240 10 \$a Quartets, \$m strings ...  
245 00 \$a String quartet #2 (1962) ...

**Cancel: covered by MCD 25.27A1,  
Footnote 10 (December 2001)**

*not*

100 1# \$a Sims, Ezra, \$d 1928-

240 10 \$a Quintet, \$m flute, clarinet, violin, viola,  
violoncello

245 00 \$a String quartet #2 (1962) ...

Do not consider such titles as “Double concerto,” “Tripelkonzert,” etc., to be names  
| of types of compositions.

**25.27A1, Footnote 10. TYPE OF COMPOSITION**

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

	100 1# \$a Carlid, Göte.
	245 1# \$a Mässa : \$a för stråkar ...
<i>not</i>	
	100 1# \$a Carlid, Göte.
	240 10 \$a Mass, \$m string orchestra
	245 00 \$a Mässa för stråkar ...
	100 1# \$a Poulenc, Francis, \$d 1899-1963.
	245 10 \$a Aubade : \$b concerto chorégraphique pour piano et 18 instruments ...
<i>not</i>	
	100 1# \$a Poulenc, Francis, \$d 1899-1963.
	240 10 \$a Aubade, \$m piano, instrumental ensemble
	245 00 \$a Aubade pour piano et 18 instruments : \$b concerto chorégraphique ...
	100 1# \$a Ravel, Maurice, \$d 1875-1937.
	245 13 \$a La valse : \$b poème chorégraphique ...
<i>not</i>	
	100 1# \$a Ravel, Maurice, \$d 1875-1937.
	240 10 \$a Waltzes, \$m orchestra
	245 03 \$a La valse : \$b poème chorégraphique ...
	100 1# \$a Sculthorpe, Peter, \$d 1929-
	245 10 \$a Requiem : \$b for cello alone ...
<i>not</i>	
	100 1# \$a Sculthorpe, Peter, \$d 1929-
	240 10 \$a Requiem, \$m violoncello
	245 00 \$a Requiem for cello alone ...
	100 1# \$a Sims, Ezra, \$d 1928-
	245 10 \$a String quartet #2 (1962) ...
<i>not</i>	
	100 1# \$a Sims, Ezra, \$d 1928-
	240 10 \$a Quartets, \$m strings ...
	245 00 \$a String quartet #2 (1962) ...

*not*

100 1# \$a Sims, Ezra, \$d 1928-

240 10 \$a Quintet, \$m flute, clarinet, violin, viola,  
violoncello

245 00 \$a String quartet #2 (1962) ...

Do not consider such titles as “Double concerto,” “Tripelkonzert,” etc., to be names of types of compositions.

(This replaces MCD 25.27A1, Footnote 9 (rev. June 1994)).

**25.30B3. STANDARD COMBINATIONS OF INSTRUMENTS**

Use a standard combination from the list in 25.30B3 only in the singular, and only if no other instruments, standard combinations, groups of instruments (other than an accompanying ensemble), or voices are named in the statement of medium of performance. Use it to designate the solo group in a work for solo instruments and accompanying ensemble (25.30B7) or the accompanying ensemble in a work with the initial title element *Songs*, *Lieder*, etc. (25.30B10), provided that the above condition is met.

100 1# \$a Celis, Frits.  
 240 10 \$a Divertimento, \$m wind quintet, \$n op. 32  
 245 00 \$a Divertimento per flauto, oboe, clarinetto, corno e  
 fagotto ...  
*(A standard combination)*

100 1# \$a Laderman, Ezra.  
 240 10 \$a Octets, \$m violins (4), violas, violoncellos  
 245 00 \$a Double string quartet octet ...  
*not*  
 240 10 \$a Octets, \$m string quartets (2)  
*(Not a standard combination although one, doubled, is included)*

100 1# \$a Konarski, Jan.  
 240 10 \$a Music, \$m woodwinds, strings  
 245 00 \$a Muziek voor 8 instrumenten ...  
*not*  
 240 10 \$a Music, \$m woodwind quartet, string quartet  
*(Not a standard combination although two are included)*

100 1# \$a Spohr, Louis, \$d 1784-1859.  
 240 10 \$a Septet, \$m piano, winds, strings, \$n op. 147, \$r A  
 minor  
 245 00 \$a Septet in A minor for flute, clarinet, horn,  
 bassoon, violin, violoncello, and piano ...  
*not*  
 240 10 \$a Septet, \$m woodwinds, horn, piano trio ...  
*(Not a standard combination although one is included)*

100 1# \$a Stanford, Charles Villiers, \$c Sir, \$d 1852-1924.  
 240 10 \$a Fantasies, \$m clarinet, strings, \$n no. 1  
 245 00 \$a Fantasy no. 1 for clarinet and string quartet ...  
*not*  
 240 10 \$a Fantasies, \$m clarinet, string quartet ...  
*(Not a standard combination; not a solo with accompanying ensemble)*

- 100 1# \$a Weigl, Joseph, \$d 1766-1846.  
240 10 \$a Concertinos, \$m harp, woodwind ensemble, \$r B= major  
245 00 \$a Concertino for harp and woodwinds ...  
*not*
- 240 10 \$a Concertinos, \$m harp, woodwind quartet ...  
(For harp with accompaniment of flute, oboe, clarinet, and bassoon—a standard combination)
- 100 1# \$a Françaix, Jean, \$d 1912-  
240 10 \$a Duets, \$m sopranos, string ensemble  
245 00 \$a Trois duos pour deux sopranos et quatuor à cordes ...  
*not*
- 240 10 \$a Duets, \$m sopranos, string quartet  
(Voices with accompaniment of a standard combination)
- 100 1# \$a Beethoven, Ludwig van, \$d 1770-1827.  
240 10 \$a Concertos, \$m piano trio, orchestra, \$n op. 56, \$r C major  
245 00 \$a Konzert in C für Klavier, Violine, Violoncello und Orchester ...  
(Solo group is a standard combination)
- 100 1# \$a Lessard, John, \$d 1920-  
240 10 \$a Concertos, \$m woodwinds, strings, string orchestra  
245 00 \$a Concerto for flute, clarinet, bassoon, string quartet, and string orchestra ...  
*not*
- 240 10 \$a Concertos, \$m woodwinds, string quartet, string orchestra  
(Solo group is not a standard combination although it includes one)
- 100 1# \$a Pizzetti, Ildebrando, \$d 1880-1968.  
240 10 \$a Canzoni, \$m string quartet acc.  
245 00 \$a Tre canzoni per canto e quartetto d'archi ...  
(Songs with accompaniment of a standard combination)



Music Cataloging Decisions

AA2  
25.30B3  
(3)  
(December 2001)

100 1# \$a Routh, Francis.  
240 10 \$a Vocalise, \$m instrumental ensemble acc., \$n op. 38  
245 00 \$a Vocalise, op. 38, for soprano, clarinet, piano,  
violin, violoncello ...

*not*

240 10 \$a Vocalise, \$m clarinet, piano trio acc. ...  
(*Accompanying ensemble is not a standard combination although it  
includes one*)

(This is based on a statement published in *Music Cataloging Bulletin*, v. 12, no. 11  
(November 1981), p. 4.)

**25.35C. REVISIONS BY THE ORIGINAL COMPOSER** (Cf. MCD 25.25A, Footnote 9)

If a composer revises a work, retaining the original title and opus number, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, do not consider the revised version an arrangement, etc. Use the same uniform title for the original and revised versions.

```
100 1# $a Schoenberg, Arnold, $d 1874-1951.
240 10 $a Stücke, $m orchestra, $n op. 16
245 00 $a Fünf Orchesterstücke, op. 16 : $b Originalfassung ...
```

```
100 1# $a Schoenberg, Arnold, $d 1874-1951.
240 10 $a Stücke, $m orchestra, $n op. 16
245 00 $a Five pieces for orchestra, op. 16 : $b new version =
      Fünf Orchesterstücke ...
```

*(“Revised edition, reduced for normal-sized orchestra by the composer”)*

```
100 1# $a Stravinsky, Igor, $d 1882-1971.
245 10 $a Petrushka : $b complete original 1911 version ...
```

```
100 1# $a Stravinsky, Igor, $d 1882-1971.
240 10 $a Petrushka
245 10 $a Petrouchka : $b burleske in four scenes (revised 1947
      version) ...
```

**ADDED ACCOMPANIMENTS, ETC.**

Do not add *arr.* to the uniform title for a musical work to which an additional accompaniment or additional parts have been added with no alteration of the original music (21.21). Assign subject headings for both the expanded and the original media of performance, adding “, Arranged” to the former heading. Classify the item as an arrangement.

```
050 10 $a M223 $b .B
100 1# $a Bach, Johann Sebastian, $d 1685-1750.
240 10 $a Sonaten und Partiten, $m violin, $n BWV 1001-1006
245 00 $a Sechs Sonaten für Violine solo / $c von Joh. Seb.
      Bach ; herausgegeben von J. Hellmesberger ;
      Klavierbegleitung von Robert Schumann ...
      (Contains the 3 sonatas and 3 partitas)
```

650 #0 \$a Sonatas (Violin and piano), Arranged \$v Scores.  
 650 #0 \$a Suites (Violin and piano), Arranged \$v Scores.  
 650 #0 \$a Sonatas (Violin)  
 650 #0 \$a Suites (Violin)

## ALTERNATIVE INSTRUMENTS

Provided the key is unchanged and the notation has not been significantly changed, do not consider to be an arrangement

- 1) a work composed before 1800 for a baroque, renaissance, or other early instrument (viola da gamba, recorder, etc.) which is edited for or performed on a contemporary instrument;
- 2) a work for a melody instrument which is edited for or performed on an alternative instrument specified by the composer or in early editions, preferably the first.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.  
 240 10 \$a Sonatas, \$m viola da gamba, harpsichord  
 245 00 \$a Drei Sonaten für Violoncello und Klavier \$h [sound  
 recording] ...  
 650 #0 \$a Sonatas (Violoncello and piano)

050 00 \$a M226 \$b .B  
 100 1# \$a Brahms, Johannes, \$d 1833-1897.  
 240 10 \$a Sonatas, \$m clarinet, piano, \$n op. 120. \$n No. 1  
 245 00 \$a Sonata no. 1 in F minor, opus 120, for viola and  
 piano ...  
 500 ## \$a Originally for clarinet or viola and piano.  
 650 #0 \$a Sonatas (Viola and piano) \$v Scores and parts.

## SONG TRANSPOSITIONS

When a song or a set or collection of songs is published or performed at a pitch other than the original to accommodate a voice range different from the one for which it was composed, do not consider this transposition to constitute an arrangement.

Music Cataloging Decisions

AA2

25.35C

(3)

(rev. December 2001)

100 1# \$a Schubert, Franz, \$d 1797-1828.  
240 10 \$a Songs  
245 00 \$a Lieder, Gesang und Klavier / \$c Franz Schubert.  
250 ## \$a Neue Ausg. / \$b herausgegeben von Dietrich Fischer-  
Dieskau ; musikwissenschaftliche Revision von Elmar  
Budde, tiefe Stimme.  
*(Originally for high voice)*

XX

**26.4B1. INTRODUCTION**

The following instructions deal with the choice and form of the title portion of name-title see references to headings for musical works. They apply also to the name-title references for parts of works prescribed in rule 25.32A1. When references not in conformity with these instructions are encountered in a name authority record, they should be changed to conform if the record is being changed for another reason.

Generally, the heading referred to should include only the basic uniform title of the work, without additions such as “arr.” (25.35C), “Vocal score” (25.35D), “Libretto” (25.35E), language (25.35F), etc., even if such additions are used in the uniform title in the bibliographic record for the item being cataloged. If, however, the title being referred from is specific to the arrangement, format, language, etc. brought out by an addition to the uniform title, and the title would not logically be used for a different manifestation of the work, refer to the uniform title with the addition.

```
100 1# $a Bartók, Béla, $d 1881-1945. $t Kékszakállu herceg
      vára
```

```
400 1# $a Bartók, Béla, $d 1881-1956. $t Duke Bluebeard's
      castle
```

*not*

```
100 1# $a Bartók, Béla, $d 1881-1945. $t Kékszakállu herceg
      vára. $l English
```

```
400 1# $a Bartók, Béla, $d 1881-1945. $t Duke Bluebeard's
      castle
```

*but*

```
100 1# $a John, Elton. $t Crocodile rock. $s Text
```

```
400 1# $a John, Elton. $t Words of Elton's smash hit "Crocodile
      rock"
```

For further information regarding arrangements, see below under NON-DISTINCTIVE TITLES (section 4).

Underlying these instructions is the principle that each reference should, to the extent possible, be constructed “in the same form in which it would be constructed if used as the heading” (LCRI 26.1, “Forms of References”). Thus, for example, it is understood that if a title being referred from begins with an article, the article should be omitted in accordance with 25.2C.

The instructions are divided into two parts: the first for references from distinctive titles and the second for references from non-distinctive titles. Essentially, consider a title to be non-distinctive if it fits the description in the second sentence of rule 5.1B1. Consider other titles to be distinctive.

## DISTINCTIVE TITLES

When the title proper of a work (or the principal title if a secondary entry is being made for the work in question) is distinctive and is significantly different from the work's uniform title, make a reference from it to the uniform title. Generally do not include other title information in the title referred from.

Similarly, refer from any other distinctive and significantly different title under which catalog users are likely to search for the work: e.g., a parallel title, especially one in English; an alternative title or a subtitle that has the nature of an alternative title; a nickname; the original title. Such titles may appear in the item being cataloged or may be found in a reference source; generally, however, do not do research solely for the purpose of identifying titles from which references should be made.

100 1# \$a Sullivan, Arthur, \$c Sir, \$d 1842-1900. \$t Patience  
400 1# \$a Sullivan, Arthur, \$c Sir, \$d 1842-1900. \$t  
Bunthorne's bride

100 2# \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847. \$t  
Symphonies, \$n no. 4, op. 90, \$r A major  
400 2# \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847. \$t  
Italian symphony

100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Moments musicaux  
400 1# \$a Schubert, Franz, \$d 1797-1828. \$t Momens musicals  
(*Preface of the item being cataloged indicates that the work was  
originally published under the title "Momens musicals"*)

## Conflicts

When a distinctive title to be referred from is the same as the uniform title of another work entered under the same composer (apart from any additions made to that uniform title under rule 25.31B), resolve the conflict by making an addition or additions to the reference according to 25.31B. Change the existing uniform title by making a corresponding addition or additions to it, if it does not already include them.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Gott, der  
Herr, ist Sonn' und Schild. \$p Nun danket alle Gott  
400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Nun danket  
alle Gott (Chorale), \$n BWV 79, no. 3  
(*Established uniform title: [Nun danket alle Gott (Cantata)]; the index to  
Schmieder lists six works or parts of works with the title "Nun danket alle  
Gott": one cantata, three chorales, one chorale prelude, and one motet*)

Music Cataloging Decisions

AA2

26.4B1

(3)

(rev. December 2001)

100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Quartets, \$m  
strings, \$n D. 810, \$r D minor  
400 1# \$a Schubert, Franz, \$d 1797-1828. \$t Tod und das Mädchen  
(String quartet)  
(*Established uniform title*, [Tod und das Mädchen], *to be changed to* [Tod  
und das Mädchen (Song)])

When a distinctive title to be referred from is the same as the title in a name-title  
reference to another work by the same composer, resolve the conflict by making additions to both  
references according to rule 25.31B.

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Ouverture zur  
Oper Leonore, \$n no. 1  
400 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Leonore  
overture, \$n no. 1

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Fidelio \$n  
(1806). \$p Ouverture  
400 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t Leonore  
overture, \$n no. 3

100 1# \$a Glière, Reinhold Moritz ~~Sevich~~, \$d 1875-1956. \$t  
P'esy, \$n op. 35. \$p Grustny ~~7~~ val's  
400 1# \$a Glière, Reinhold Moritz ~~Sevich~~, \$d 1875-1956. \$t Valse  
triste, \$m clarinet, piano

100 1# \$a Glière, Reinhold Moritz ~~Sevich~~, \$d 1875-1956. \$t  
P'esy, \$m pianos (2), \$n op. 41. \$p Grustny ~~7~~ val's  
400 1# \$a Glière, Reinhold Moritz ~~Sevich~~, \$d 1875-1956. \$t Valse  
triste, \$m pianos (2)

100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m  
orchestra  
400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m  
orchestra

100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m piano,  
\$n 1st ser.  
400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m piano,  
\$n 1st ser.

100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m piano,  
\$n 2nd ser.  
400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m piano,  
\$n 2nd ser.

**Variant forms of titles**

**1. Ampersand.** When an ampersand (or other symbol, e.g., +, representing the word “and”) occurs as one of the first five words filed on in a distinctive uniform title or in a distinctive title being referred from, make a reference (or an additional reference) substituting the word “and” in the language of the title.

```
100 1# $a Green, David Llewellyn. $t Allegro moderato & three  
    metamorphoses  
400 1# $a Green, David Llewellyn. $t Allegro moderato and three  
    metamorphoses  
400 1# $a Green, David Llewellyn. $t Allegro moderato & drei  
    Metamorphosen  
400 1# $a Green, David Llewellyn. $t Allegro moderato und drei  
    Metamorphosen
```

**2. Numbers.** When a cardinal number occurs as one of the first five words filed on in a distinctive uniform title or in a distinctive title being referred from, make references according to the principles governing the making of added entries for alternate forms containing numbers in LCRI 21.30J. In addition, when a distinctive title being referred from begins with a number that is not an integral part of the title, make a reference from the title with the number omitted (unless the resulting title is the same as the uniform title).

```
100 1# $a Bach, Johann Sebastian, $d 1685-1750. $t  
    Brandenburgische Konzerte  
400 1# $a Bach, Johann Sebastian, $d 1685-1750. $t 6 concerti  
    brandeburghesi  
400 1# $a Bach, Johann Sebastian, $d 1685-1750. $t Sei concerti  
    brandeburghesi  
400 1# $a Bach, Johann Sebastian, $d 1685-1750. $t Concerti  
    brandeburghesi
```

**3. Other.** If a distinctive title proper or a distinctive title being referred from contains data within the first five words filed on for which there could be an alternative form that would be filed differently, make a reference (or an additional reference) from that form if it is thought that some users of the catalog might reasonably search under that form, following the “Guidelines for Making Title Added Entries” in LCRI 21.30J.

```
100 1# $a Finnissy, Michael. $t Mr. Punch  
400 1# $a Finnissy, Michael. $t Mister Punch
```

**NON-DISTINCTIVE TITLES**



Make references based on non-distinctive titles only when the uniform title that would result from the application of 25.30 to such a title is different from the actual uniform title. Then make a reference only in the form that the uniform title would take if the title in question had been selected as the basis for the uniform title. The following examples illustrate the most common situations in which references based on non-distinctive titles are needed.

- 1) The title selected as the basis for the uniform title is distinctive but the work is also known by a non-distinctive title.

```
100 1# $a Hovhaness, Alan, $d 1911- $t Artik
400 1# $a Hovhaness, Alan, $d 1911- $t Concertos, $m horn,
    string orchestra, $n op. 78
```

```
100 1# $a Routh, Francis. $t Double concerto
400 1# $a Routh, Francis. $t Concertos, $m violin, violoncello,
    orchestra, $n op. 191
```

- 2) The work is also known by the name of a type of composition different from that selected as the basis for the uniform title.

```
100 1# $a Pleyel, Ignaz, $d 1757-1831. $t Sonatas, $m piano
    trio, $n B. 465-467
400 1# $a Pleyel, Ignaz, $d 1757-1831. $t Trios, $m piano,
    strings, $n B. 465-467
```

- 3) The work is identified in the item being cataloged by a number from a numbering system different from that used in the uniform title.

```
100 1# $a Dvořák, Antonín, $d 1841-1904. $t Symphonies, $n no.
    8, op. 88, $r G major
400 1# $a Dvořák, Antonín, $d 1841-1904. $t Symphonies, $n no.
    4, op. 88, $r G major
```

```
100 1# $a Haydn, Joseph, $d 1732-1809. $t Symphonies, $n H. I,
    6, $r D major
400 1# $a Haydn, Joseph, $d 1732-1809. $t Symphonies, $n no. 6,
    $r D major
```

---

<sup>1</sup>For works with such titles as “Double concerto,” “Tripelkonzert,” etc., make a reference based on the non-distinctive title “Concerto” even if there is no evidence that the work actually is also known by the non-distinctive title, if such a reference would provide useful access to the work.

100 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t Concertos, \$m oboes (2), continuo, \$n RV 535, \$r D minor  
 400 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t Concertos, \$m oboes (2), continuo, \$n op. 42, no. 2, \$r D minor  
 400 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t Concertos, \$m oboes (2), continuo, \$n P. 302, \$r D minor  
*(Title on item being cataloged: Concerto for two oboes and bassoon in D minor, op. 42, no. 2, P. 302)*

(Generally do not refer from titles using numbers not found in the item being cataloged unless such numbers originated with the composer.)

- 4) The item being cataloged is published for a medium of performance other than the original, and a statement of medium of performance would be required in the uniform title if the version being cataloged were the original version.

100 1# \$a Boccherini, Luigi, \$d 1743-1805. \$t Quintets, \$m oboe, violins, viola, violoncello, \$n G. 436, \$r D minor  
 400 1# \$a Boccherini, Luigi, \$d 1743-1805. \$t Quintets, \$m flute, violins, viola, violoncello, \$n G. 436, \$r D minor

100 1# \$a Pleyel, Ignaz, \$d 1757-1831. \$t Quartets, \$m strings, \$n B. 302, \$r E= major; \$o arr.  
 400 1# \$a Pleyel, Ignaz, \$d 1757-1831. \$t Parthias, \$m woodwinds, horn, \$n B. 302, \$r F major

## Conflicts

When a title in a reference formulated in uniform-title format according to these instructions is the same as the uniform title of another work entered under the same composer, resolve the conflict by making an addition or additions to the reference according to rule 25.30E1. Also change the existing uniform title by making a corresponding addition or additions.

100 1# \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m alto horn, piano  
 400 1# \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas, \$m horn, piano \$n (1943)  
*(For alto horn, horn, or saxophone and piano; established uniform title, [Sonatas, horn, piano], to be changed to [Sonatas, horn, piano (1939)])*

If the application of these instructions results in two identical references to different uniform titles entered under the same composer, resolve the conflict by making an addition or additions to each reference according to rule 25.30E1.

**APPENDIX D. CHORUS SCORE**

This term is used only for works originally for solo voice(s) and chorus with accompaniment. In order for this term to be used in the physical description area for a particular manifestation of a work, the item must omit the solo voice(s), at least in those portions of the work in which the chorus does not sing. In addition, if the accompaniment is originally for other than keyboard instrument it must be either arranged for keyboard instrument or omitted; if originally for keyboard instrument it must be omitted. (Understand “if any” to mean “omitted or.”) This term is not used for works originally unaccompanied or for any manifestation of an accompanied work with the original accompaniment.

**VOCAL SCORE**

This term is used for works originally for chorus and/or one or more solo voices, with accompaniment. In order for this term to be used in the physical description area for a particular manifestation of a work, the item must include the solo voice(s) (if any). In addition, if the accompaniment is originally for other than keyboard instrument it must be either arranged for keyboard instrument or omitted; if originally for keyboard instrument it must be omitted. (Understand “if any” in the definition to mean “omitted or.”) This term is not used for works originally unaccompanied or for any manifestation of an accompanied work with the original accompaniment.